



*Al Tempo* = in strict time  
*Adagio* = in slow time  
*Andante* = tenderly  
*Al Segno* = to begin again at the repeat,  
and finish at the double bar or pause

*Andante* = rather slow & distinct  
*Allegro assai* = very brisk  
*Largo assai* = very slow  
*Bis* = play the bass twice over -  
which it is placed.

*Brio* = spirit  
*Santabile* = in a vocal style  
*Coda* = conclusion or appendix.

*Ben Commoda* = with ease

*Crescendo poi Callendo* = a gradual  
rise and fall of sound.

*Rin forando* = a gradual increase of sound

*Di molto* = very.

*Gracioso* = in a graceful style

*Has to taste* = with taste

*Largo* = very slow.

*Larghetto* = not so slow as Largo

*Lentamente* = rather slow.

*Lento* = very slow

*Maestoso* = majestic in a bold style

*Ma* = but

*Meno* = less

*Mesto* = in a melancholy style

*Non troppo presto* = not too quick

*Piu* = more

*Poca piu* = a little more

*Pomposo* = in a grand style

*Presto* = very quick

*Quinto tempo* = according to the -  
original time.

*Rallentando* = gradually slackening - <sup>(the time)</sup>

*Scherando* = in a playful manner

*Segue* = to continue or follow

*Sforzando* = particular stress on the note

*Tacet* = be silent

*Tenute* = to hold a note as sostenuto

*Tremando* = trembling

*Volte Subito* = turn over quickly

*Vivace* = lively

*Vigorous* = lively and firm

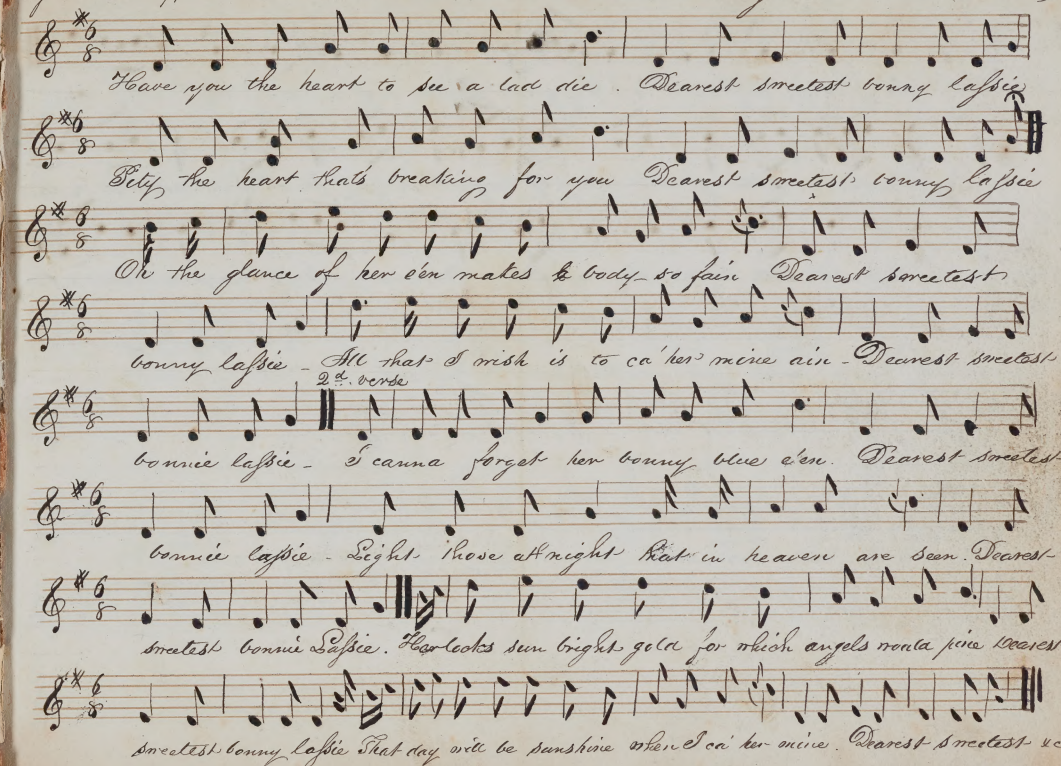
*Vivo* = alive.

*Allegretto non troppo*

"Dearest sweetest bonnie Lassie"

(J. Davis)

1.



Have you the heart to see a lad die. Dearest sweetest bonny lassie,  
Betwixt the heart that's breaking for you Dearest sweetest bonny lassie,  
On the glance of her own mates & body so fair Dearest sweetest  
bonny lassie - All that I wish is to ca' her mine ain - Dearest sweetest  
bonnie lassie - I canna forget her bonny blue e'en. Dearest sweetest  
bonnie lassie - Light those at night that in heaven are seen. Dearest  
sweetest bonnie lassie. Harlecks sun bright gold for which angels mont pira Dearest  
sweetest bonny lassie That day will be sunshine when I ca' her mine. Dearest sweetest &c.

## The Wood Robin.

Ray, sweet enchanter of the grove Leave not so soon thy native tree  
 O marble still those notes of love. While my fond heart responds to thee  
 O marble still those notes of love While my fond heart responds to thee

con affec.

"Shy cheek has borrowed."

(S. to Hay.)

Shy cheek has borrowed from the rose, Its earliest, brightest, fairest hue;  
 Thine eyes the dews of morn disclose, Their purity & brightness too.  
 But love, a blighting morn will creep, The blush from beauty's cheek to sever,  
 And eyes that love has left to weep, Have lost their light forever,  
 Have lost their light forever, Have lost their light forever,  
 And eyes that love has left to weep, Have lost their light forever

*Andante**"Auld Lang Syne."*

Should auld acquaintances be forgot  
 Should auld acquaintances be forgot  
 And days o' lang syne. For auld lang syne my dear  
 For auld lang syne. We'll take a cup o' kindness yet  
 For auld lang syne.

*affettuoso.**"I'm mearing awa' to the land o' the leal."*

I'm mearing awa' John. Like swan meathes in sham John I'm wear-  
 ing awa' to the land of the leal. There's nae sorrow here John. There's  
 neither caul nor care John. The day's awa' fair in the land of  
 the leal. Wee up your gushing ee' John. My soul covys to be  
 free John. And Angels bestow me to the land of the leal. There's  
 nae sorrow here John. There's neither caul nor care John. The day's  
 awa' fair in the land o' the leal.

## "Love has Eyes"

Loves blind they say, Oh never may love's words love's grace impart. The  
 fancy makes the tongue may speak But eyes alone the heart. In one soft  
 look what language lies! Oh yes believe me love has eyes Oh love has eyes  
 -- love has eyes oh love has eyes Oh yes believe me love has eyes  
 Oh yes believe me Oh yes believe me Oh yes believe me Love has eyes

## "The Soldier's Bride."

The moon was beaming silver bright The eye no cloud could veer  
 Her lover's step by silent night How pleased the damsel knew. At  
 midnight hour beneath the tower The murmur'd soft "oh nothing fearing  
 With your own true soldier fly. And his faithful heart is cheering  
 Dear dear 'tis I. Dear list, list love list dear 'tis I. With  
 thine own true soldier fly.

## "Au bord d'une fontaine"

Au bord d'une fon-tai-ne. Sur cis brui-lant d'amour  
 bon-tat ain-si sa-pi-se. Aux é-chos d'a-len-teur  
 He-li-ci-te! pas-sé-e. Qui ne peut re-ve-nir  
 Pour-ment de ma pen-sée. He-li-ci-te pas-sé-e  
 Que n'ai-je en te per-dant per-du le sou-ve-nir

*mon bon d'homme et tant  
 se ne vous verra plus  
 du poutail de ma vie  
 tout est fini  
 tout est fini*

## My Native Highland Home.

My Highland home where tempests blow. And cold thy winter looks  
 thy mountains crown'd with driven snow. And ice bound are thy brooks!  
 But colder far's the Britons heart However, far he roam, so when  
 these words no joy impart "My native highland home!" These gang we  
 one to Scotland dear. We soon again will roam. And with thy smiles  
 so sunny cheer. My native highland home!

Expressio

"Friend of my Soul"

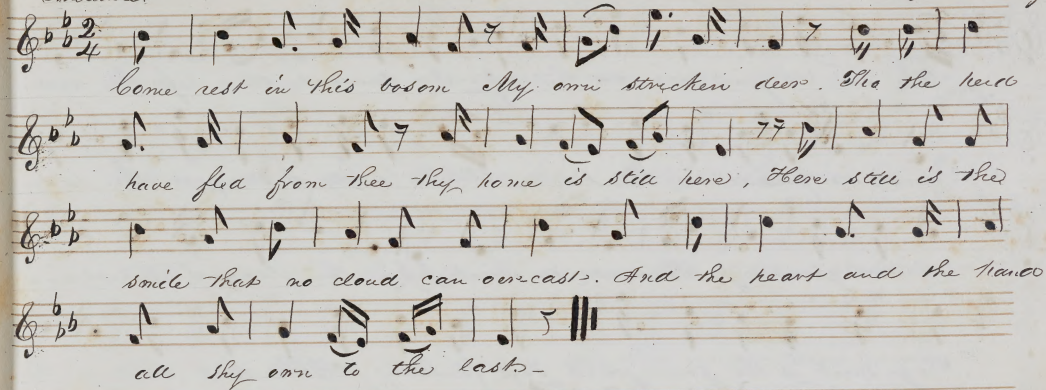
Air "Sul margine d'una Rio-



## Andante.

"Come rest in this bosom

(air Reuve du cage.) 11



*Jessie the flower o' Dumblaine*

The Sun has gone down o'er the lofty Ben-lo-mond And left the red  
clouds to preside o'er the scene. While lanely I stray in the calm  
summer gleaming. So mused on sweet Jessie the flower o' Dumblaine  
How sweet is the briar wi' its soft faulding blossom. And sweet is the  
bird wi' its mantle o' green. Yet sweeter & fairer an dear to this baboon.  
So lovely young Jessie the flower o' Dumblaine. So lovely young Jessie  
So lovely young Jessie So lovely young Jessie the flower o' Dun  
blair.

*Moderato*

*"London's bonny woods."*

London's bonny woods and braes, I maun see them a' Lapsie,  
Who can thole whan Britain's faes, Had gie Britain's lan Lapsie,  
Wha would shun the field of danger, Wha a fane would be a stranger,  
From when Britain bids avenge his, Wha would turn & flee Lapsie?  
London's bonny woods & braes, That been our peacefu' happy days,  
From gentle hope maun soothe thy rays, When I'm far an a Lapsie.

## "Fare thee well"

Air Ah Perdona by Mozart

Fare thee well! and if forever Part for-ever fare thee well! Even though  
 unforgiving never. 'Gainst thee shall my heart rebel 'Gainst thee  
 shall my heart rebel. Would this breast were bar'd before thee  
 Where thy head so oft has lain While that placid sleep came  
 o'er thee Which thou ne'er canst know again Which thou ne'er  
 canst know again

## "To sigh yet feel no pain"

To sigh yet feel no pain. To weep yet scarce know why. To sport  
 an hour with beauty's pain. Then throw it idly by. To kneel at  
 many a shrine. Yet lay the heart on none. To think all other  
 charms <sup>are</sup> divine But those we just have won. This is careless  
 careless love Such as kindly hearts that rove. Careless careless  
 love Such as kindly hearts that rove.

*Allegretto* "My Mother bids me bind my hair" (Haydn)

My mother bids me bind my hair With bands of rosy hue Tie up  
my sleeves with ribbands rare - And lace my bodice blue Tie up  
my sleeves with ribbands rare And lace and lace my bodice blue  
For why she cries sit still and weep While others dance and play  
Alas I scarce can go or creep While Lubin is away Alas I scarce can  
can go or creep While Lubin is away While Lubin is away is away  
is a way.

Oh! sure a Pair?

Oh! sure a pair was never seen So justly formed to meet by nature  
The youth excelling so in mien, The maid in every graceful feature!  
Oh! how happy are such lovers - When kindred beauties each discovers  
for surely she was made for thee And thine to bless this charming  
creature.

## "Tis the last rose of Summer."

'Tis the last rose of Summer, left blooming alone. All her lovely  
 companions are faded and gone. No flowers of her kindred no rose  
 bud is nigh to reflect back her blushes, or give sigh for sigh.

## Love and Time.

Andante.

'Tis said but whether true or not Let bands declare who've seen 'em  
 That love & time have only got. One pair of rings between 'em  
 One pair of rings between 'em That love & time have only got  
 They've only got One pair of rings between them. In courtships  
 first delicious hour. The boy full well can spare 'em. So sitting in  
 his lady's arms. He lets the grey beard near 'em. He lets the grey beard  
 near 'em. Then is the hour of play. Oh! how he flies away. Then is  
 time's hour of play. Oh! how he flies away flies away! Oh! how he flies away! notice

## Andante. by Haydn



## Andante cantabile

## "Flow, Flow, Cubana."

(Chas &amp; Horn.)

Flow flow cu-ta-na! flow thou sacred stream! In depth  
of silence through thy forests flow. Flow, flow cubana through  
thy forests flow. Again the morn and evening beam. May un-  
po-luted on thee gleam. May unpolluted on thee gleam  
But where shall roll away But where shall roll away  
But where shall roll away Our mem'ry of woe.—

Romance D'Ariondant.

Musical notation for the song 'Romance D'Ariondant'. It consists of five systems of staves. The first system is in 2/4 time with a key signature of one flat (B-flat). The lyrics are in French. The second system continues the French lyrics. The third system continues the French lyrics. The fourth system continues the French lyrics. The fifth system continues the French lyrics.

Sem- me sen- sible extende te le ra- ma- ge de ces ois- ceaux qui  
 célèbrent leurs feux Ils font redire à l'écho du ri- va ge, le  
 printemps fuit hâtons nous d'être heureux le printemps fuit hâ-  
 tons nous d'être heureux. ( Will you come to the corner  
 Will you come to the corner I've shaded for you Your bed shall be  
 flowers all spangled with dew Will you come to the corner I've shade  
 for you Your bed shall be flowers all spangled with dew Will you Will you  
 you Will you come to the corner Will you Will you Will you Will you come to the corner

"My love she's but a lappie yet."

Musical notation for the song 'My love she's but a lappie yet'. It consists of five systems of staves. The first system is in 2/4 time with a key signature of one sharp (F-sharp). The lyrics are in English. The second system continues the English lyrics. The third system continues the English lyrics. The fourth system continues the English lyrics. The fifth system continues the English lyrics.

My love she's but a lappie yet, My love she's but a lappie yet Well  
 let her stand a year or two, She'll no be half so saucy yet.  
 I saw the day I bought her O. I saw the day I bought her O  
 What gets her needs na say has mood. But he may say he's  
 bought her O.  
 Robin Adair?  
 What's this dull turn to me? Robin's not here. What was't. I wish'd  
 to see? What wish'd to hear? Where's all the joy & mirth. Made  
 this turn a heaven on earth? Oh they're all fled with the Robin Adair!

"Oh! say not 'Woman's heart is bought'"

(J. W. Parker)

Oh say not 'Woman's heart is bought' With vain & empty treasure!  
 Oh! say not 'Woman's heart is caught', By every idle pleasure!  
 When first her gentle bosom knows Love's flame it wanders never,  
 Deep in her heart the passion glows <sup>diff. & tender</sup> Deep in her heart the passion glows <sup>with eagerness</sup>  
 She loves & loves forever! She loves & loves forever! She loves and  
 loses forever! She loves & loves forever! Deep in her heart the  
 passion glows <sup>2nd verse</sup> She loves & loves forever! Oh! say not woman's  
 false as fair, That like the Bee she ranges, Still seeking flowers

more sweet & rare. Is fickle fancy changes! Oh no! the love that  
 first can warm, Will leave her bosom never. <sup>diff. & tender</sup> No second passion e'er  
 can charm No second passion e'er can charm She loves & loves for  
 ever! She loves & loves forever! She loves & loves forever. She loves  
 & loves for ever! No second passion e'er can charm, She loves &  
 loves forever.

*Dame Durden kept five serving girls.*

*Dame Durden kept five serving girls to carry the milking pail*

*She also kept five labring men to use the spaid of lair Eras*

*Moll & Bet & Doll & Kate And Dorothy Dregal fair. And John Dick*

*and Jo & Jack & Humphrey with his fair*  
*Eras John*

Betty Dolly

kiss kiss kiss

And Jo And Jack and Ham

thy Dregal Fair

shy with his fair And Betty was a charming maid To carry

carry the milking pail And Betty was a charming maid To carry the milking pail

"What's the matter now?"

My seventeenth year scarce over Blithe Damon morning came I young & tender

lover the emerald's ardent flame Such a piteous tale he told me Of his poor wounded

Hearts I was heaven to behold me But death if we must part Oh dear! Oh dear!

Oh dear! My heart is beat so strangely I felt I can't tell how Lord;

Lord think I what ails me Oh! what the matter now

## Megen oh! oh Megen Ee!

Sleep you or wake you Lady bright, Sing Megen oh! Oh Megen Ee! Now  
 is the fittest time for flight Sing Megen oh! Oh Megen Ee! Know from your  
 tyrant's farthens' pones Beneath the midons of your towers A boat now  
 waits to set you free Sing Megen oh! Oh Megen Ee! Sing Megen oh! oh Megen Ee!

## "Shine am I"

Shine am I there am I my faithful fair Shine there my lovely Nancy  
 Every pulse every pulse along my veins. Every roving fancy To thy  
 bosom lay my heart. There to throbb there to throbb and languish  
 Tho despair had wrung its core that would heal that would heal  
 its anguish. To thy bosom lay my heart. There to throbb there to  
 throbb and languish. Tho despair had wrung its core. That would  
 heal that would heal its anguish.

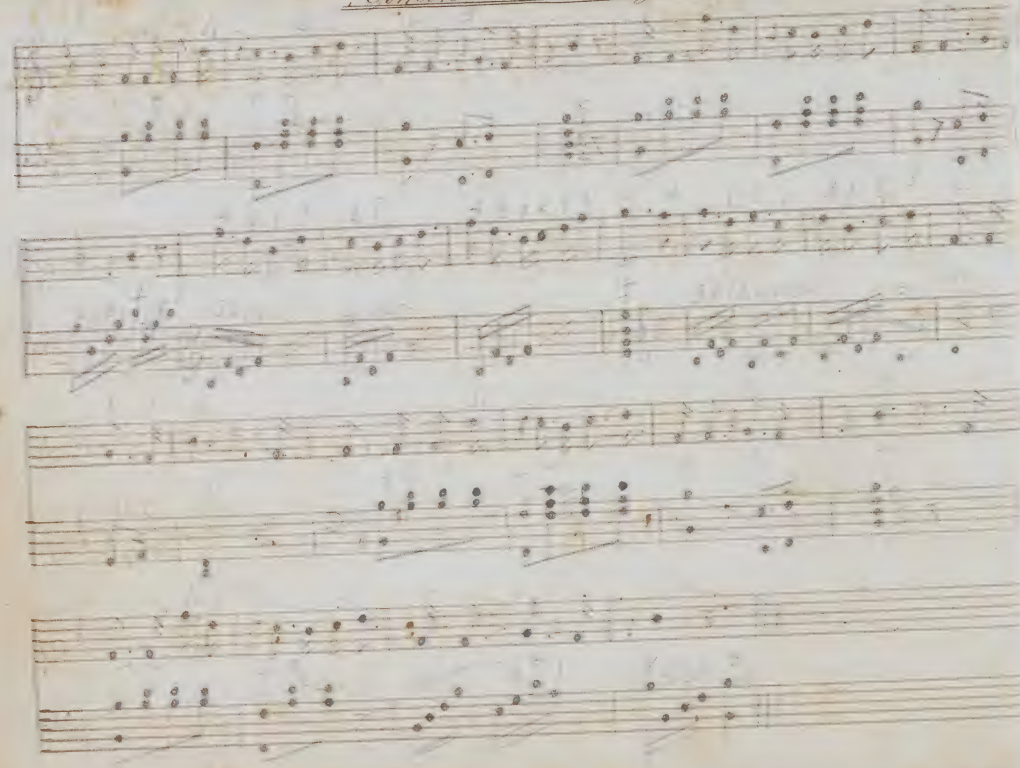
Tell me not of morning breaking.

Handwritten musical score for the piece "Tell me not of morning breaking." The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 2/4 time. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The upper staff contains several measures of music, including a measure with a forte (f) dynamic marking. The lower staff contains several measures of music, including a measure with a forte (f) dynamic marking. The score is written on aged, slightly discolored paper.

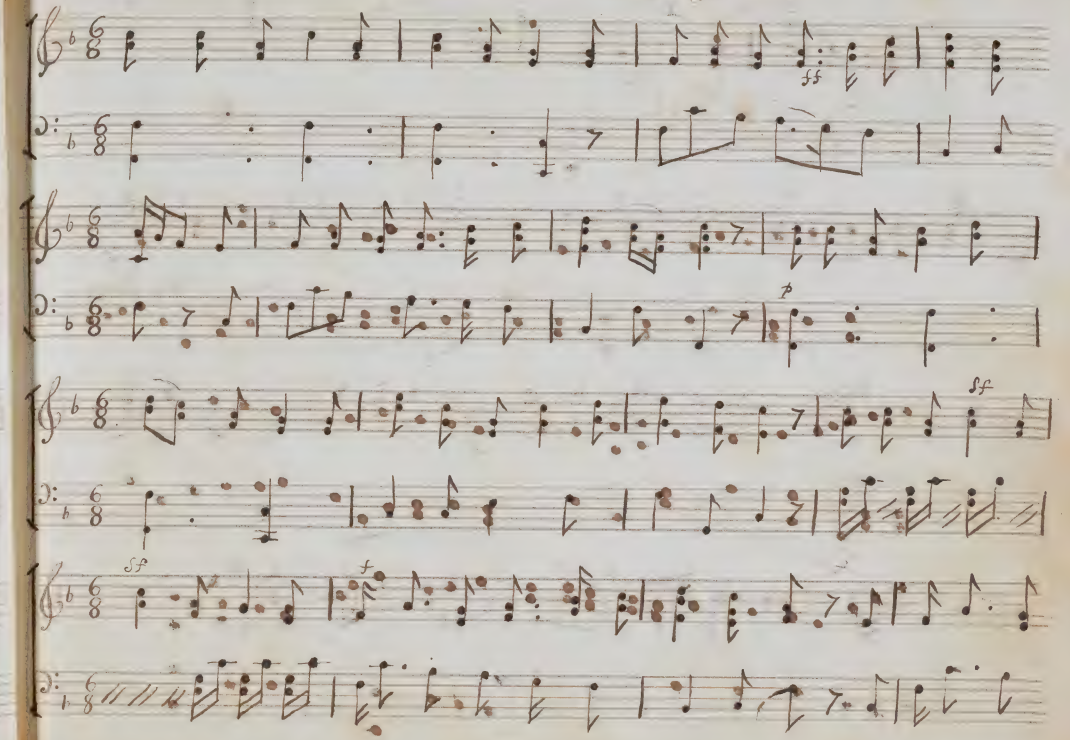
Home

Handwritten musical score for the piece "Home". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 2/4 time. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The upper staff contains several measures of music, including a measure with a forte (f) dynamic marking. The lower staff contains several measures of music, including a measure with a forte (f) dynamic marking. The score is written on aged, slightly discolored paper.

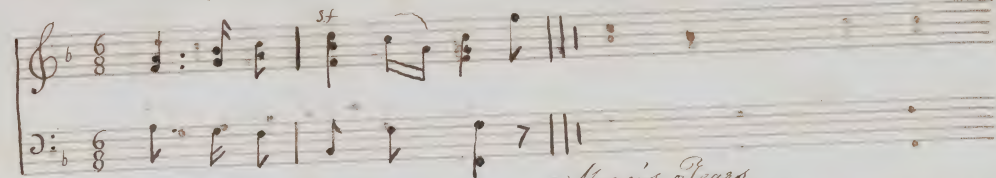
Comin' thro' the Rye



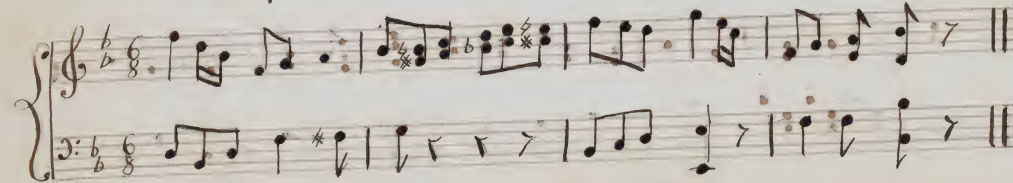
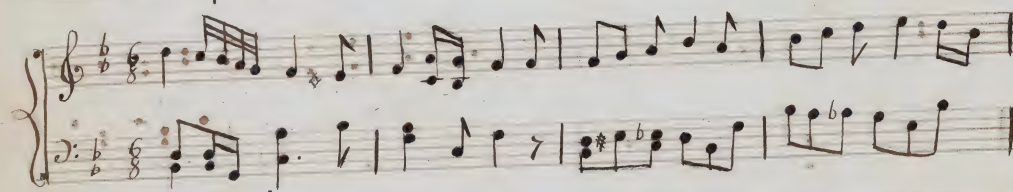
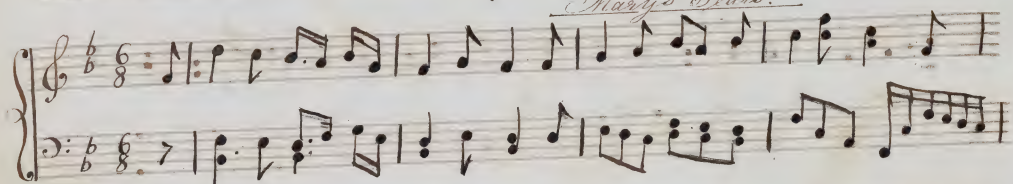
Canadian Boat Song



*Continued*

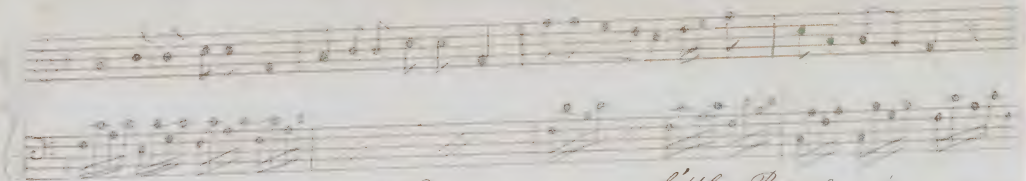


*Mary's Tears.*

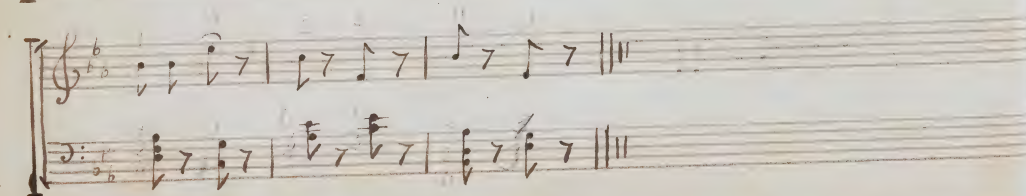
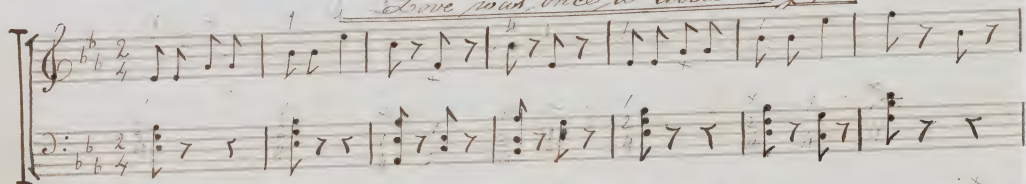


*I'd be a Butterfly.*

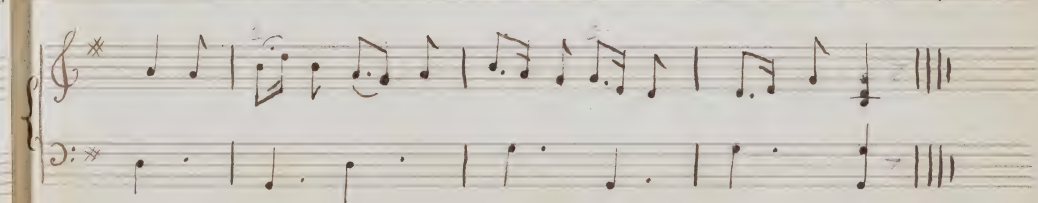
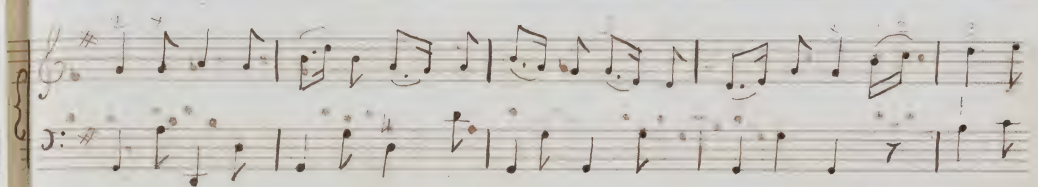
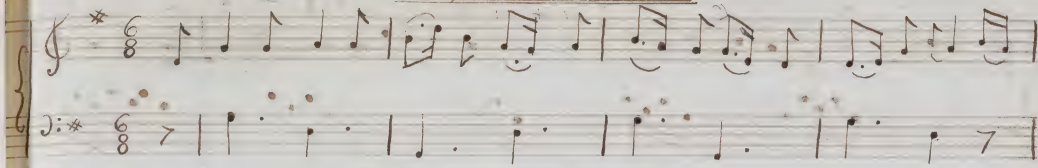




*Love was once a little Boy*



*Ronnie Dore*



*"Oh no! never mention her."*

*A. Taylor*

Handwritten musical score for the first system on the left page. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a fermata.

Two empty musical staves on the left page, consisting of a grand staff with a treble clef and a bass clef.

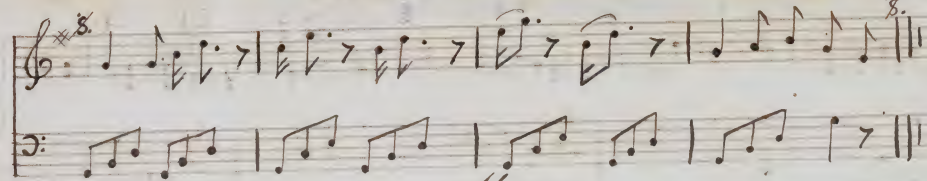
*Allegro*

*The Lavender Girl.*

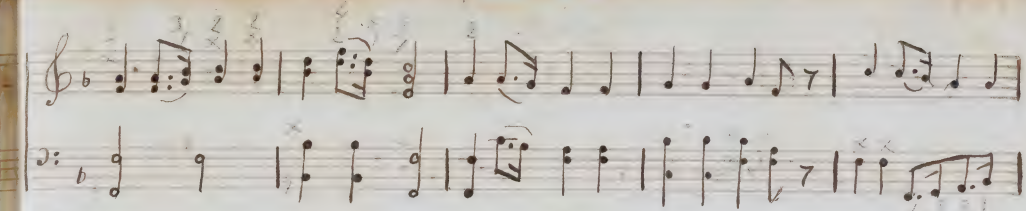
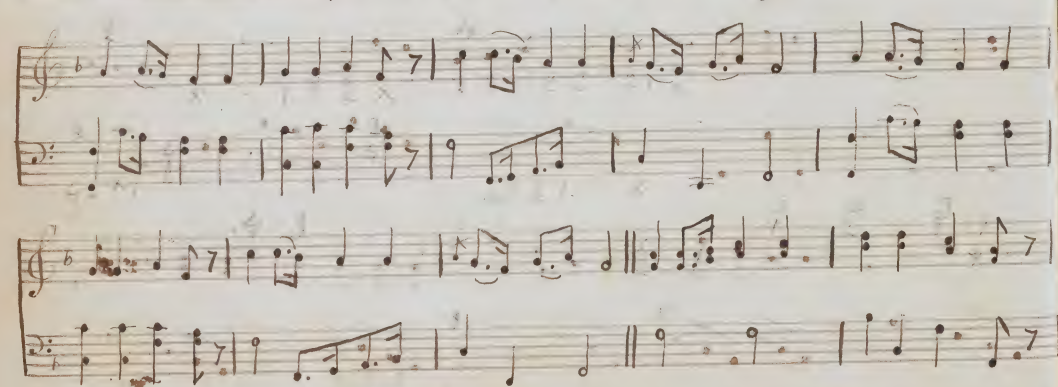
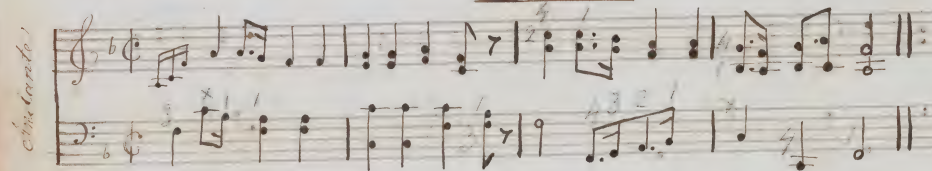
Handwritten musical score for the second system on the right page. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music features a series of eighth and sixteenth notes, with some rests and a final measure containing a fermata.

*Continued*

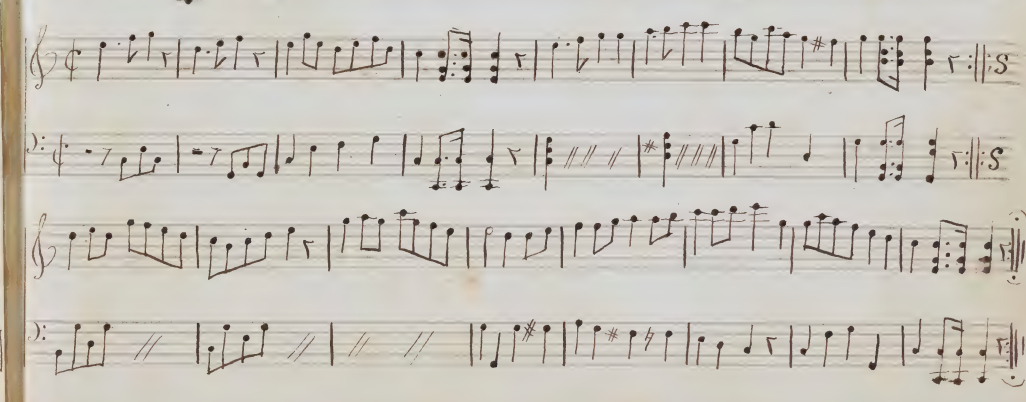
*Stop for Signs*



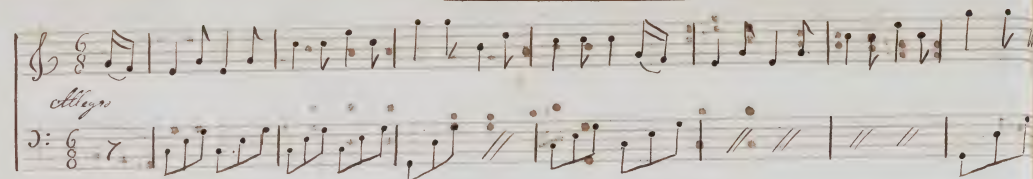
*Absence.*



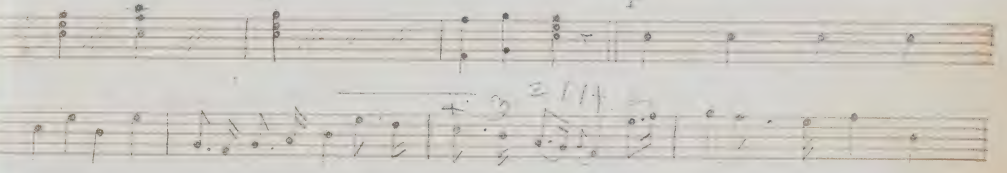
*March in the God of Love*

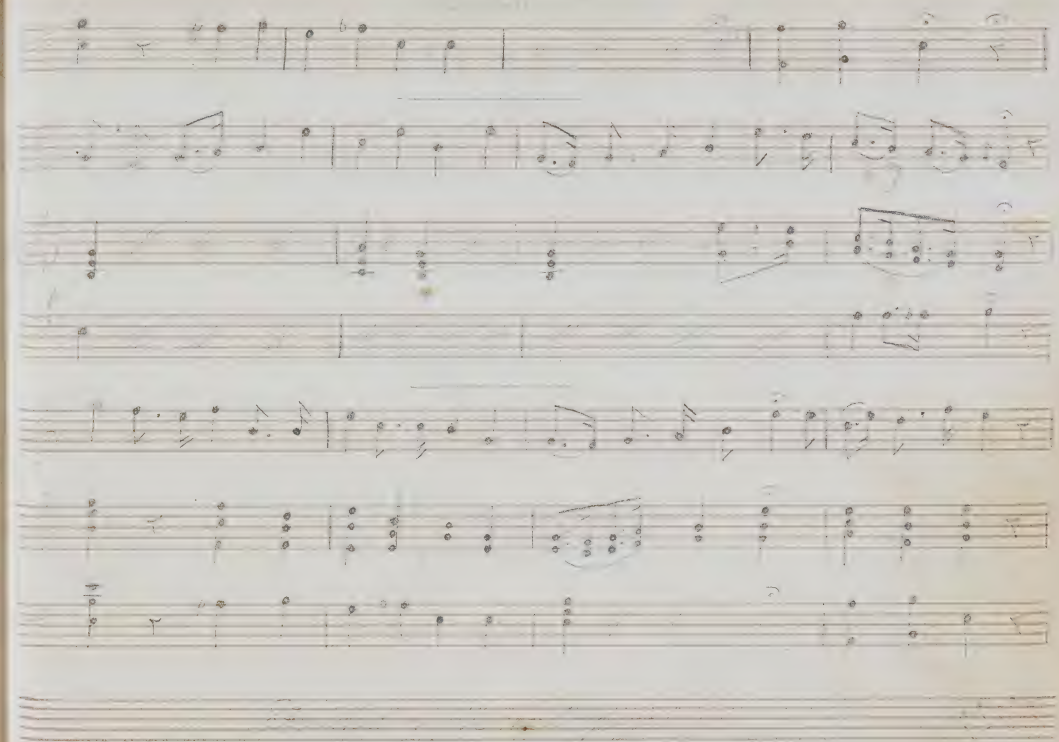


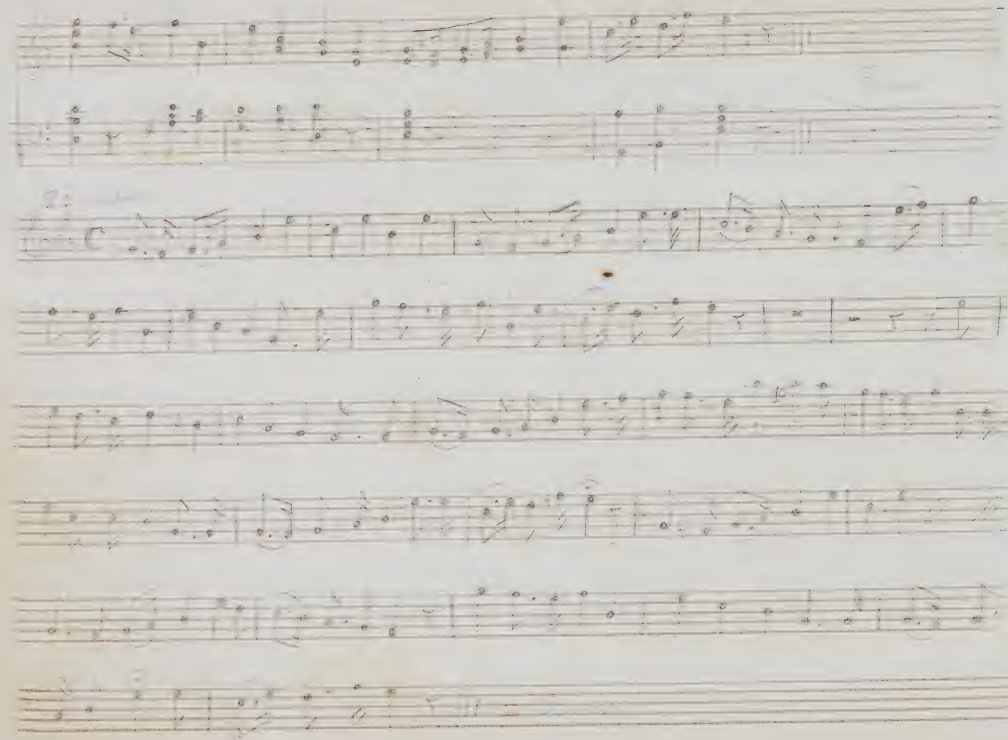
Canadian Dance



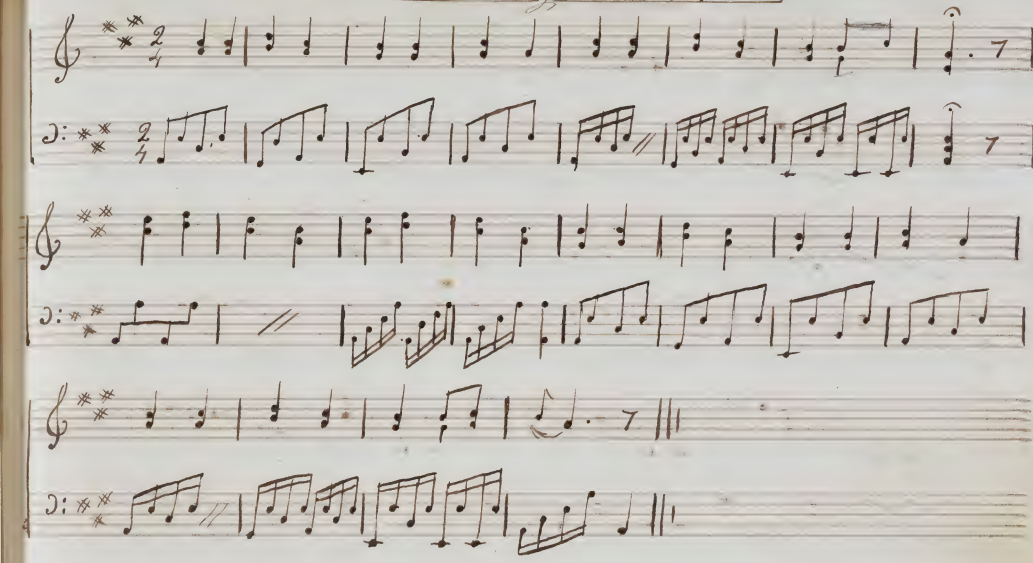
Draw the Sword Scotland.







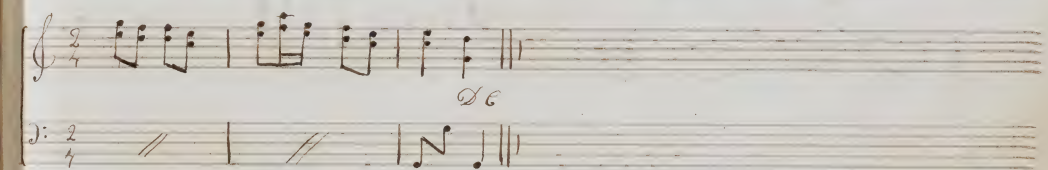
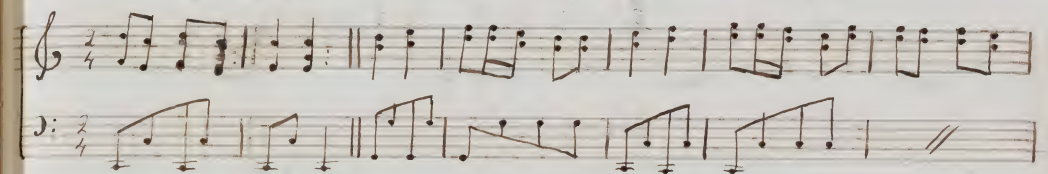
*Bounding Billows.*



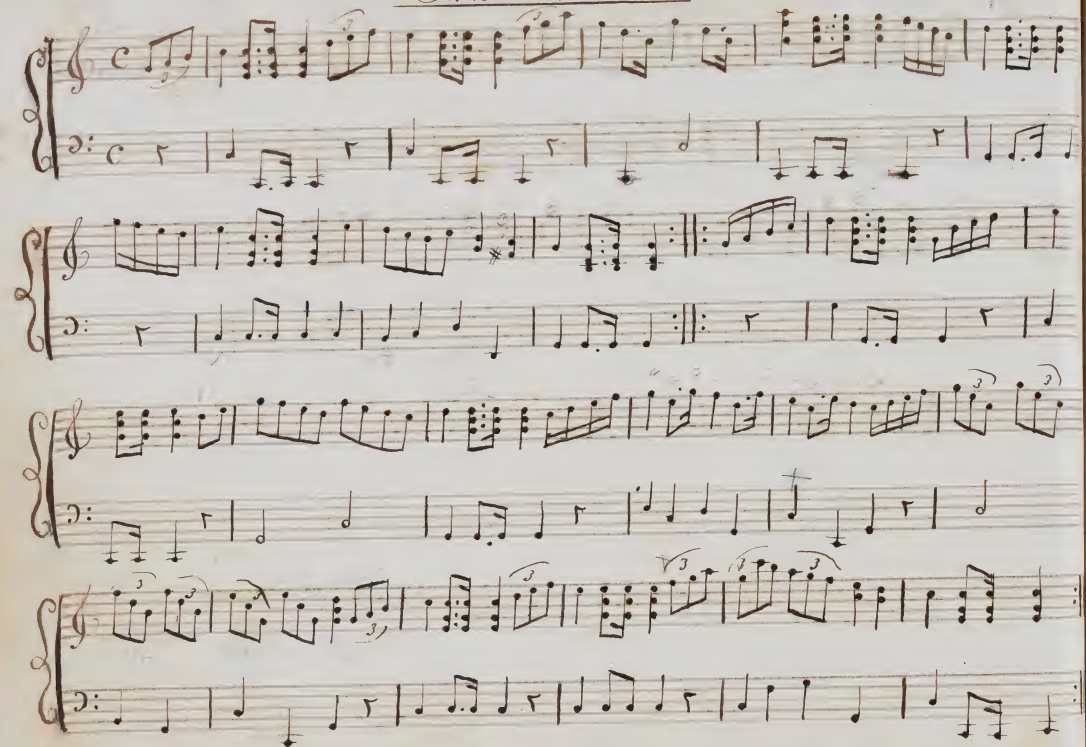
Buy a Broom.



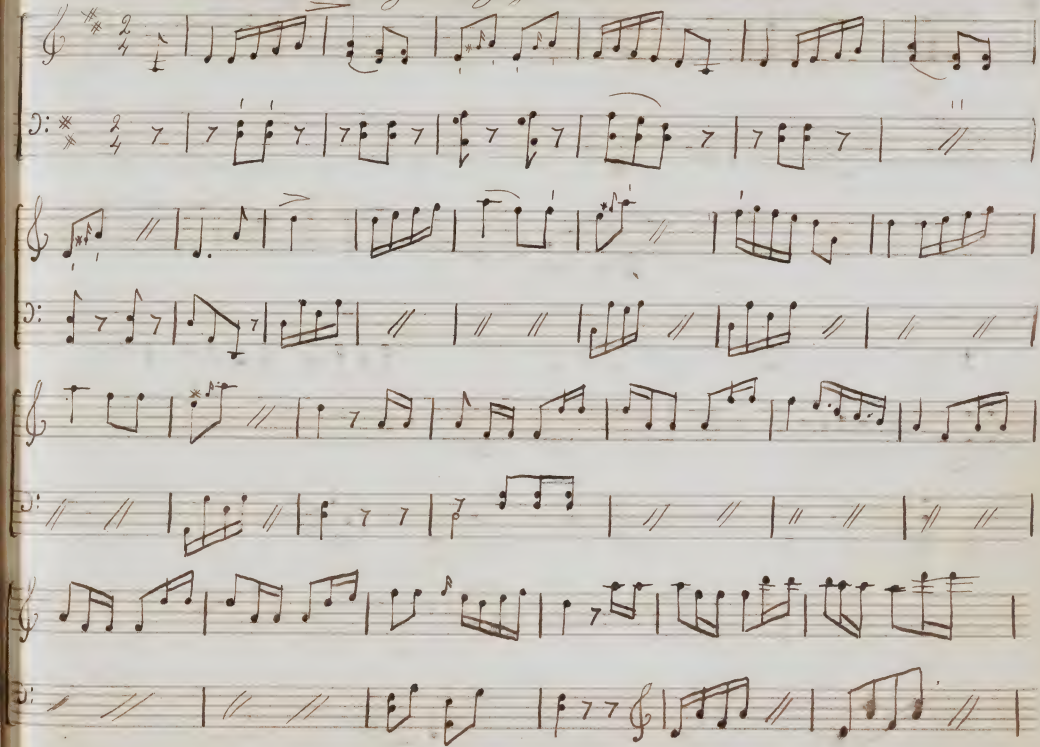
Twinkle Quick Steps.



*Knox's March.*



*Waters' Grand Jager Chorus.*



*Continued*

Handwritten musical score on the left page of an open manuscript. The page contains six systems of music, each with a treble and bass staff joined by a brace. The notation is in G major (one sharp) and 2/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'D.' marking is present in the first system, and a 'p' (piano) marking is in the fourth system. The manuscript is written in dark ink on aged, slightly yellowed paper.

*Continued*

Handwritten musical score on the right page of an open manuscript. The page contains four systems of music, each with a treble and bass staff joined by a brace. The notation continues from the left page. A 'p' (piano) marking is in the first system, and a 'Finis' marking is in the second system. The third system has the tempo marking 'Lively' above it. The fourth system has the lyrics 'My Cottage near the Wood.' written in cursive below the staff. The manuscript is written in dark ink on aged, slightly yellowed paper.

*Continued*

*Finis*

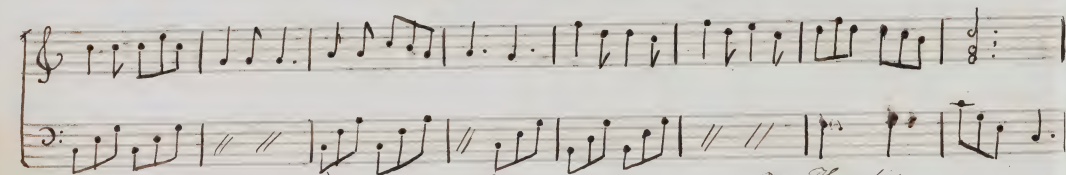
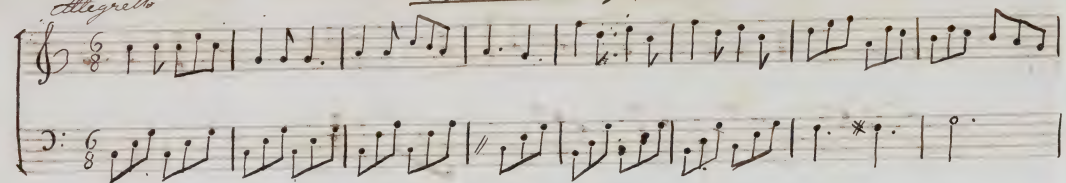
*Allegretto*

*Love from the Heart.*

*Gypsy Song*

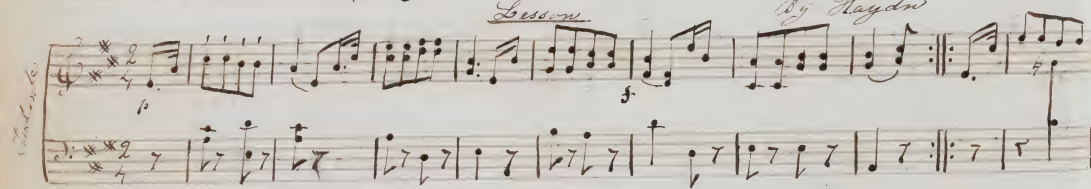
*Allegretto*

Rondo: by Cook

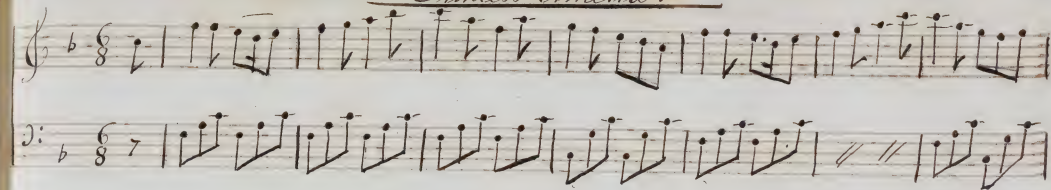


Lesson

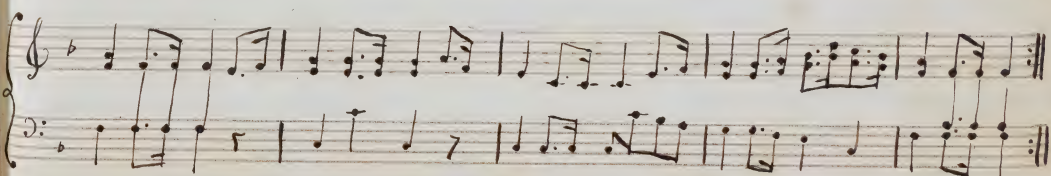
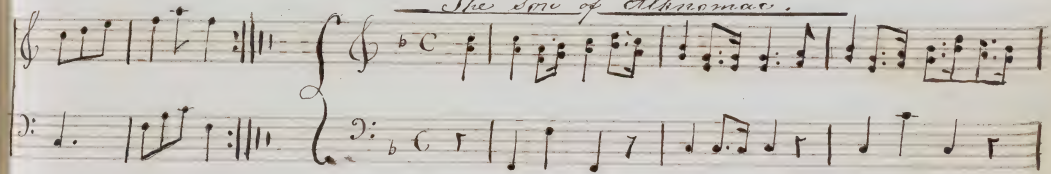
By Haydn



Princess Amelia.



The son of Athanasius.



*Andante* *Watchman! tell us of the night.*

*Trille voice* *Tenor voice*

Handwritten musical score for the piece 'Watchman! tell us of the night.' The score is written for two voices, Trille voice and Tenor voice, and piano accompaniment. The tempo is marked 'Andante'. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of three systems. The first system has two staves for the voices and one for the piano. The second system has two staves for the voices and one for the piano. The third system has two staves for the voices and one for the piano. The piano part features a prominent bass line with many eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

*Chorus to 1st & 2d stanzas* *Chorus to 3rd stanza*

*Allegretto* *Bonny Boat.*

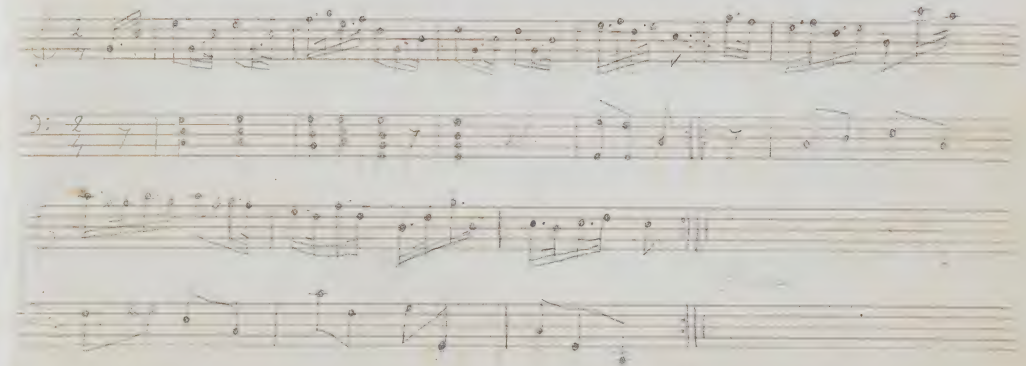
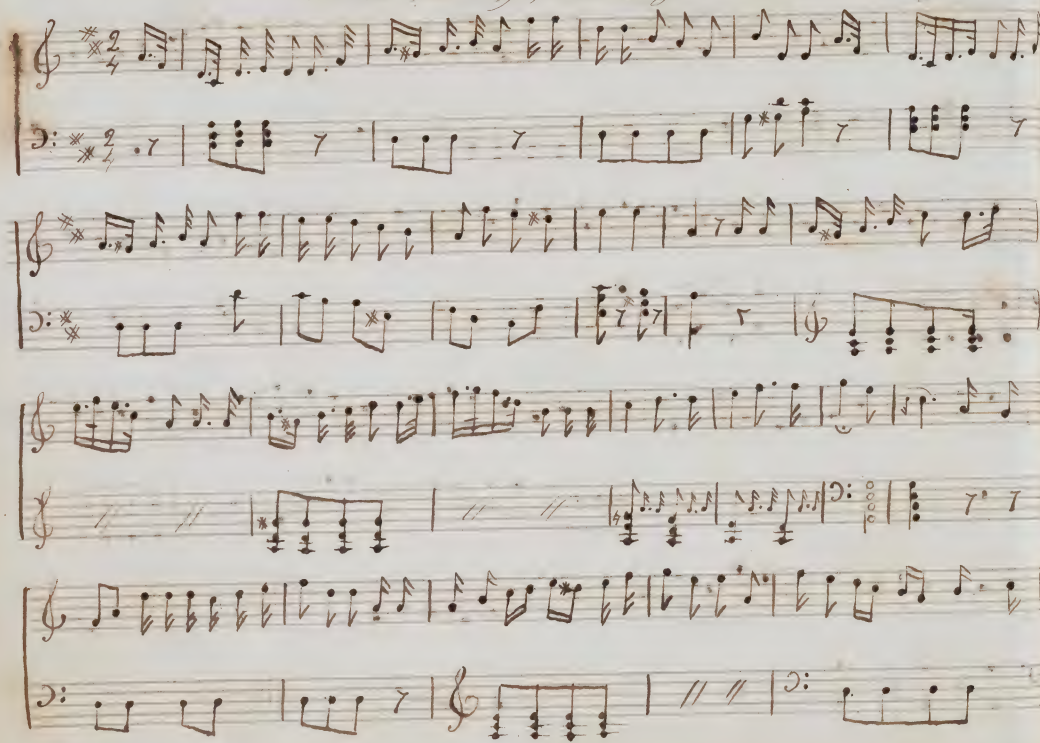
*Pia*

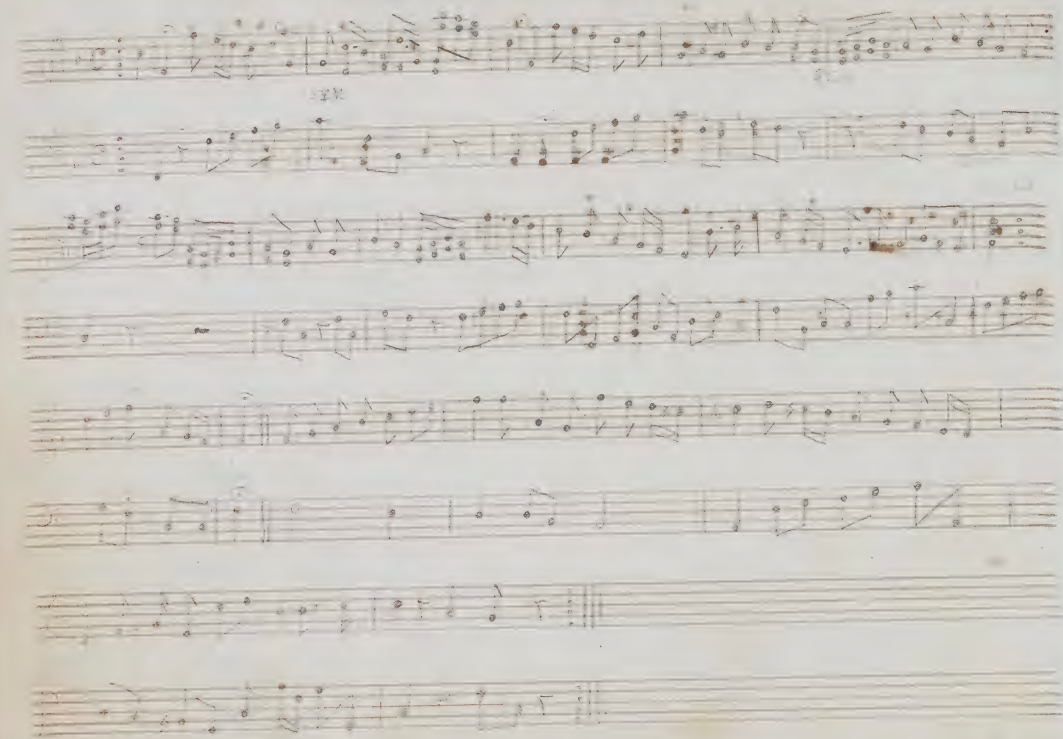
Handwritten musical score for the piece 'Bonny Boat.' The score is written for two voices and piano accompaniment. The tempo is marked 'Allegretto'. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of three systems. The first system has two staves for the voices and one for the piano. The second system has two staves for the voices and one for the piano. The third system has two staves for the voices and one for the piano. The piano part features a prominent bass line with many eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

*Finis*

*The Dashing White Sergeant.*

Henry A. Bush.

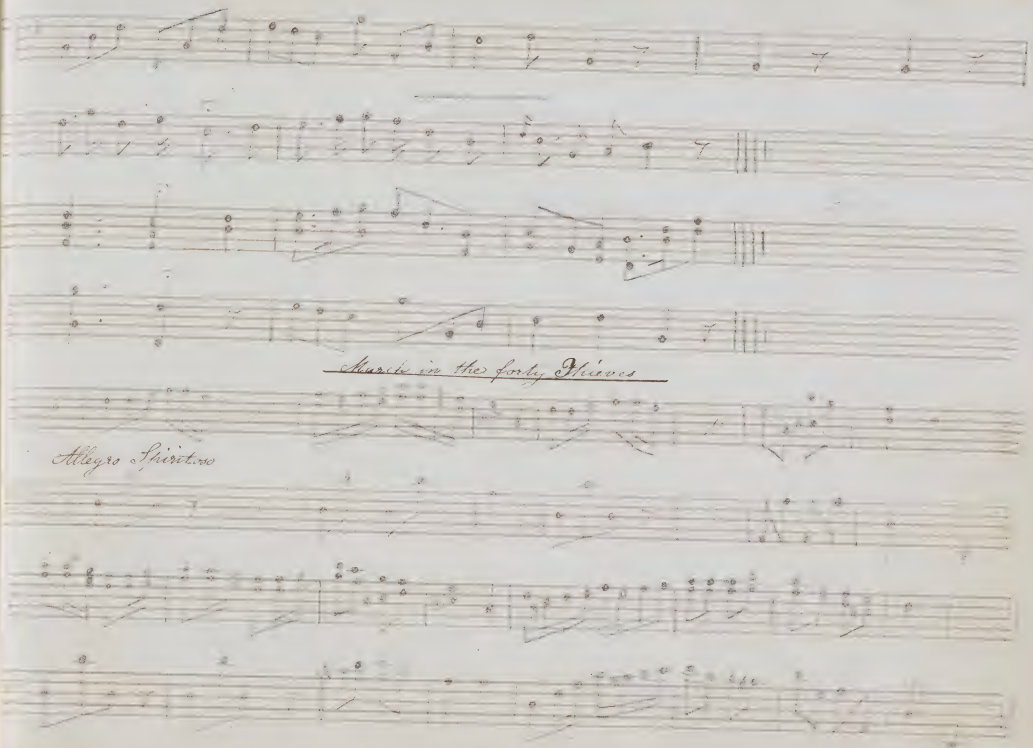
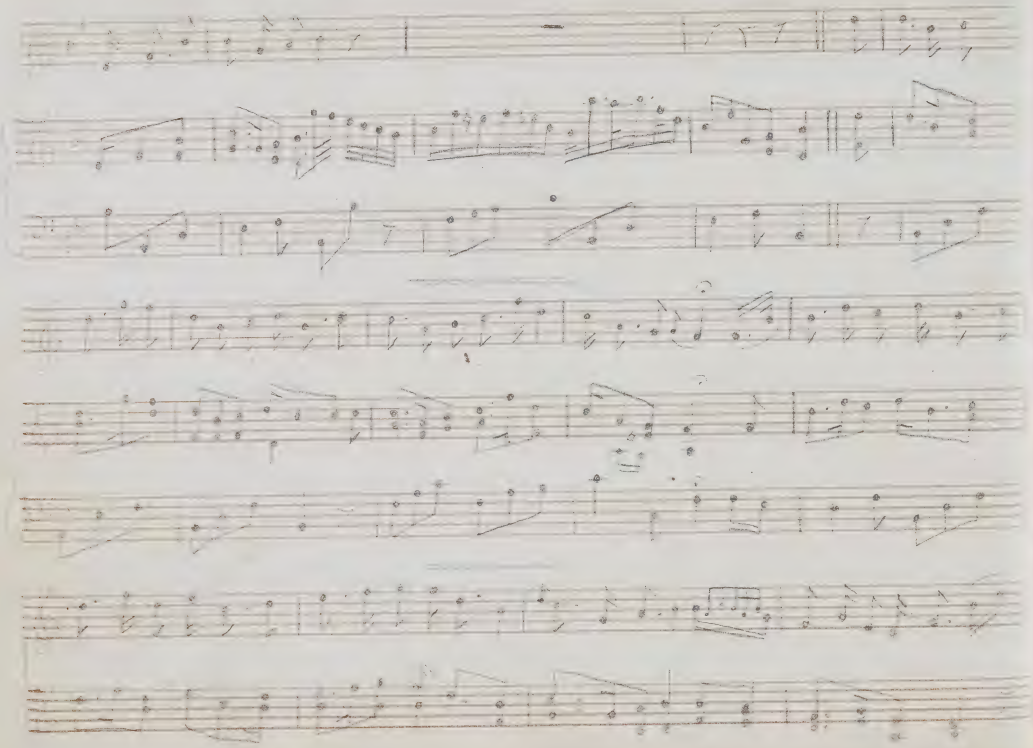




*Jessie.*

The sun has

The right page of the manuscript continues the musical score from the left page. It is titled "Jessie." in a decorative, cursive script. The page contains eight staves of handwritten musical notation. The first staff begins with a treble clef and a key signature of one flat. The notation is consistent with the left page, featuring various note values and rests. The second staff has the lyrics "The sun has" written above it. The music continues across the remaining staves, with some staves showing more complex rhythmic patterns and accidentals. The paper is aged and shows some staining and wear.



*March in the forty Thieves*

*Allegro Spiritoso*

Variation

Handwritten musical notation for a variation, consisting of five staves of music. The notation is in a single system, with each staff containing a series of notes and rests, primarily eighth and sixteenth notes, suggesting a rhythmic variation.

Edmund led in Blindfold Tokely

Handwritten musical notation for the piece 'Edmund led in Blindfold Tokely', consisting of five staves of music. The notation is in a single system, with each staff containing a series of notes and rests, primarily eighth and sixteenth notes, suggesting a rhythmic variation.

3rd Vision. Composed by Carl Maria von Weber.

Handwritten musical notation for the piece '3rd Vision' by Carl Maria von Weber, consisting of five staves of music. The notation is in a single system, with each staff containing a series of notes and rests, primarily eighth and sixteenth notes, suggesting a rhythmic variation. The notation is in a single system, with each staff containing a series of notes and rests, primarily eighth and sixteenth notes, suggesting a rhythmic variation.

*March in F minor the Partar.*

8 Va alto

*Horns & Drums*

*Loco*

*Bugles Trumpets & Drums.*

8 Va alto

8 Va alto

*Fine*

*God save the King.*

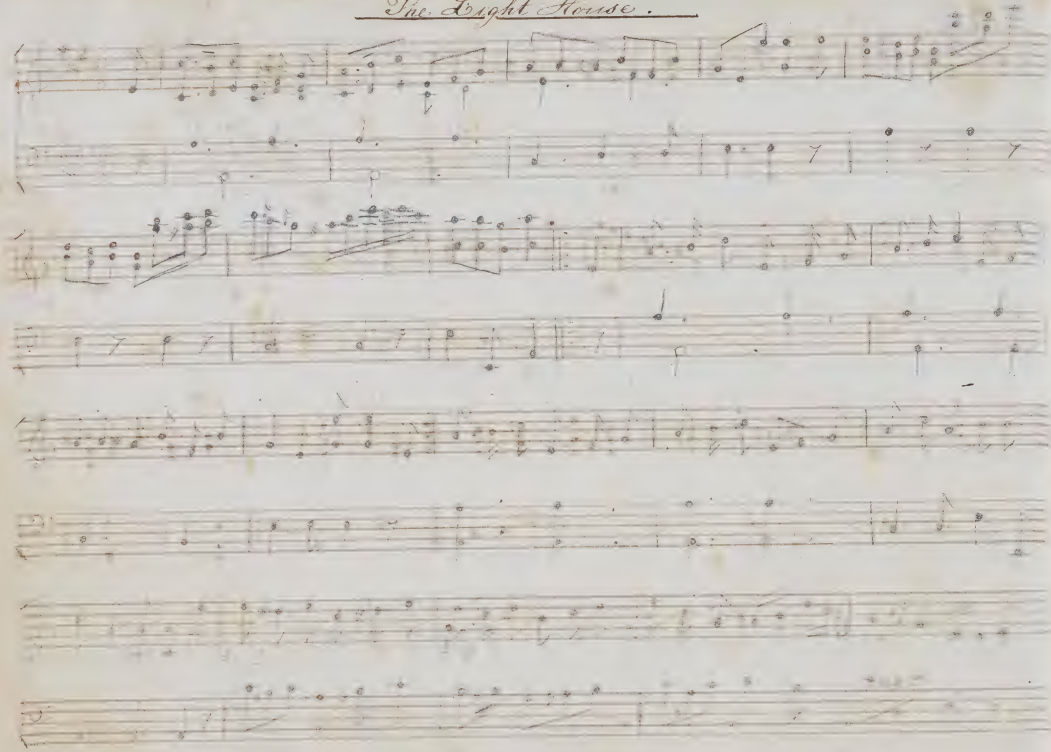
*Fine*

Blue Eyed Mary;

Handwritten musical score for "The Rose Tree" in 6/8 time. The score is written on five systems of two staves each (treble and bass). The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, bar lines, and repeat signs. The first system shows the beginning of the piece with a treble staff starting on a G4 and a bass staff starting on a G2. The second system continues the melody and accompaniment. The third system features a treble staff with a G4 note and a bass staff with a G2 note. The fourth system includes a treble staff with a G4 note and a bass staff with a G2 note. The fifth system shows the final measures of the piece, with a treble staff ending on a G4 and a bass staff ending on a G2.

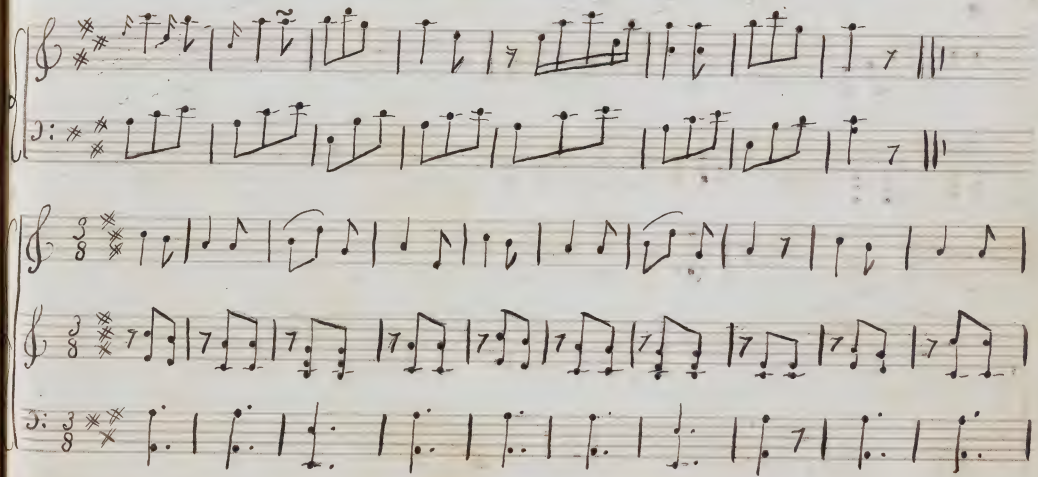
Handwritten musical score for a piece titled "Hymns". The score is written on ten staves, organized into five systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, and bar lines. The piece concludes with the word "Finis" written in cursive on the right side of the fifth system. The handwriting is in dark ink on aged, slightly yellowed paper.

The Light House.



*Fine.*

"Hours there were."



Handwritten musical score on the left page, featuring three systems of music. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *pp* and *ppp*. The piece concludes with the word *Fine*.

*Panharmonicon March.*

Handwritten musical score on the right page, featuring three systems of music. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *pp*, *res*, *f*, *ff*, and *ppp*. The piece concludes with the word *Fine*.

*Off in the still night.*

Handwritten musical score on the left page of a manuscript. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a 2/4 time signature, and various musical notes, rests, and bar lines. The ink is dark, and the paper shows signs of age.

Handwritten musical score on the right page of a manuscript. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a 2/4 time signature, and various musical notes, rests, and bar lines. The ink is dark, and the paper shows signs of age.

*One kind kiss before we part.*

Handwritten musical score for 'One kind kiss before we part.' The piece is in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and a repeat sign. The word 'Finis' is written in the bottom right corner of the page.

*Examine March.*

Handwritten musical score for 'Examine March.' The piece is in 2/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The word 'p' is written above the first staff of the first system. The piece concludes with a double bar line and a repeat sign.

*Gyrolase. Walzer.*

Handwritten musical score for 'Gyrolase. Walzer.' in 3/8 time, key of D major. The score consists of four systems of two staves each. The first system includes a treble staff with a key signature change from one sharp to two sharps and a bass staff. The second system continues the melody and accompaniment. The third system features a repeat sign in the treble staff. The fourth system concludes with a double bar line and repeat signs in both staves.

*Kinlock of Kinlock.*

Handwritten musical score for 'Kinlock of Kinlock.' in 6/8 time, key of B-flat major. The score consists of four systems of two staves each. The first system includes a treble staff with a key signature change from one flat to two flats and a bass staff. The second system continues the melody and accompaniment. The third system features a repeat sign in the treble staff. The fourth system concludes with a double bar line and repeat signs in both staves.

Handwritten musical score on the left page of an open manuscript. The page contains five systems of music, each consisting of a treble and bass staff joined by a brace. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *f* and *sf*. The first system includes a double bar line and repeat signs. The subsequent systems show continuous melodic and harmonic development with complex rhythmic patterns.

*Variation 3<sup>da</sup>*

Handwritten musical score on the right page of an open manuscript, titled "Variation 3<sup>da</sup>". The page contains five systems of music, each consisting of a treble and bass staff joined by a brace. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *f* and *sf*. The first system includes a double bar line and repeat signs. The subsequent systems show continuous melodic and harmonic development with complex rhythmic patterns.

Moderato

Here, we meet too soon to part.

Handwritten musical score for the first system, marked *Moderato*. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 2/4. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The first staff begins with a repeat sign. The second staff contains a triplet of eighth notes. The third staff has a *fin* marking above a measure. The system concludes with a double bar line.

*Andante Spicato*

Handwritten musical score for the second system, marked *Andante Spicato*. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 2/4. The music is characterized by rapid sixteenth-note passages and rests. The first staff begins with a repeat sign. The second staff contains a triplet of eighth notes. The system concludes with a double bar line.

Handwritten musical score on the left page, consisting of three systems of staves. The notation includes treble and bass clefs, various note values, rests, and repeat signs. The first system has three staves. The second system has two staves. The third system has one staff and includes the handwritten annotations "2<sup>d</sup> verse" and "3<sup>d</sup> verse" above the staff.

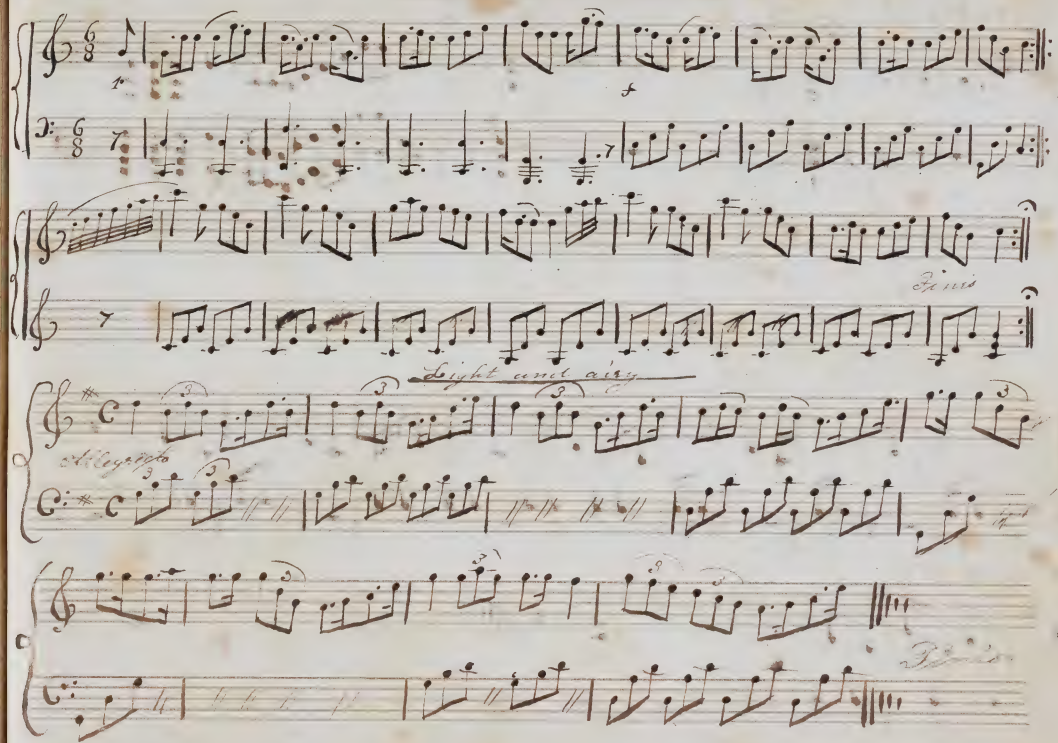
*Lyrolise Evening Hymn.*

Handwritten musical score on the right page, consisting of three systems of staves. The notation includes treble and bass clefs, various note values, rests, and repeat signs. The first system has two staves and includes the tempo marking "Moderato" above the first staff. The second system has two staves. The third system has two staves.

*Handwritten title, possibly "Sonata"*

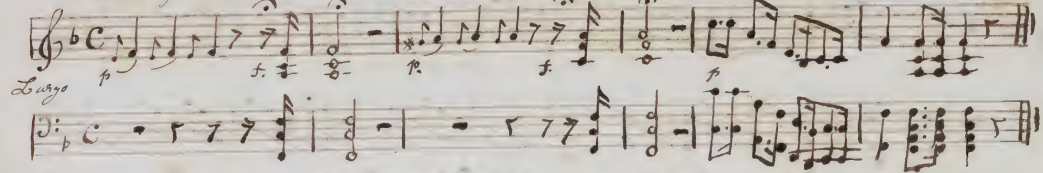


*Handwritten title: "Hothelens No. Three"*

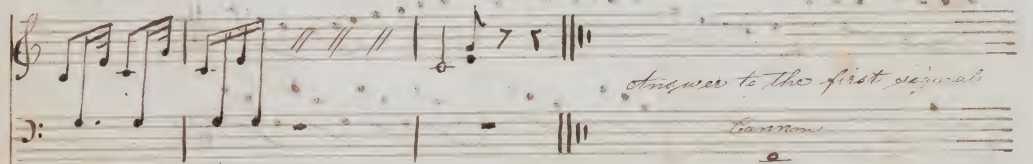


# The Battle of Prague

Word of Command



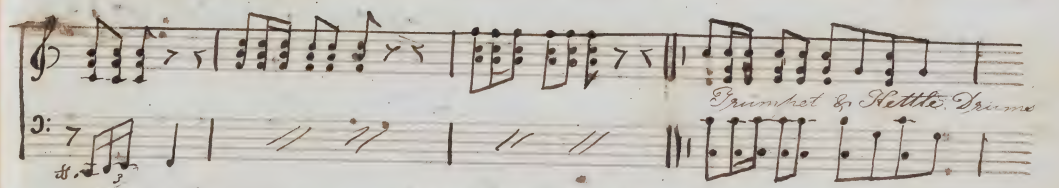
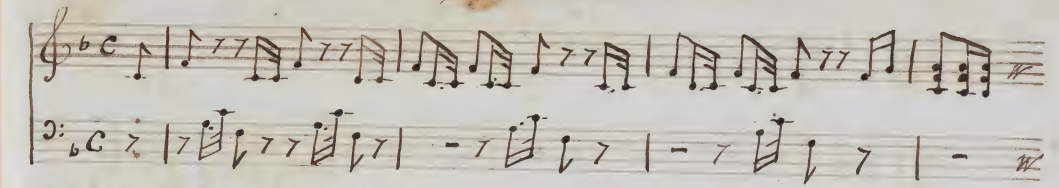
## The Bugle Horn Call for the Cavalry



Answer to the first signal

Cannon

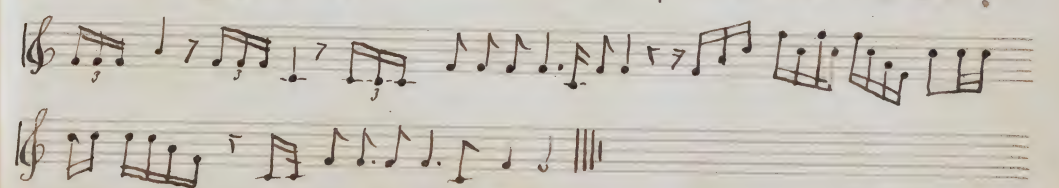
# The Trumpet Call



Trumpet & Kettle Drums



Trumpet of Victory



*Slow March. in the Battle of Prague.*

Handwritten musical score for a slow march. The score is written on three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* (piano) and *f* (forte) throughout the piece. The notation is in a cursive, handwritten style.

*The Campbell's are coming, or not*

Handwritten musical score for a piece titled "The Campbell's are coming, or not". The score is written on three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music is characterized by a more rhythmic feel with many eighth and sixteenth notes. There is a section labeled *Allegretto* in the middle of the first system. The notation is in a cursive, handwritten style.

March in the demolition of the Bastille

The first system of the handwritten musical score consists of four staves. The top two staves are for the melody, featuring eighth and sixteenth notes with various accidentals. The bottom two staves are for the bass line, also containing rhythmic notation. The handwriting is in dark ink on aged, slightly yellowed paper.

Trumpet Echo.

The second system of the musical score is divided into two parts. The top part, labeled 'Trumpet Echo.', consists of two staves with a treble clef and a key signature of one flat. It features a melody with eighth and sixteenth notes, including triplets and slurs. The bottom part consists of two staves with a bass clef, providing a harmonic accompaniment. The notation includes various musical symbols such as slurs, triplets, and dynamic markings. The paper shows signs of age and wear.

# Adria's Gondolier.

C. Lauer

Handwritten musical score for the first system of "Adria's Gondolier." The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked "Andante". The dynamics range from *mf* (mezzo-forte) to *f* (forte). The vocal part is in 2/4 time, with a key signature of one sharp (F#). The dynamics range from *f* (forte) to *dim* (diminuendo). The score is written on ten staves, with the piano part on the first five staves and the vocal part on the last five staves.

Handwritten musical score for the second system of "Adria's Gondolier." The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked "Andante". The dynamics range from *mf* (mezzo-forte) to *f* (forte). The vocal part is in 2/4 time, with a key signature of one sharp (F#). The dynamics range from *f* (forte) to *dim* (diminuendo). The score is written on ten staves, with the piano part on the first five staves and the vocal part on the last five staves. The vocal part includes a first ending marked "1st" and a second ending marked "2nd".

\* The small notes 2<sup>d</sup> Verse

# Kate Kearney.

Oh did you ever hear of Kate Kearney, she lives on the banks of Killarney, from  
 the glance of her eye, I shun danger as fly, for fatal's the glance of Kate Kearney,  
 her eyes so modestly beaming you'd never think of mischief she's dreaming  
 but Oh! I can tell how fatal's the spell, that lurks in the eye of Kate Kearney.

## The Bride's Farewell.

Andante Expressive  
 Legato



*Chambers Turkish March*

Handwritten musical score for 'Chambers Turkish March'. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line and a repeat sign.

*Highland Laddie,*

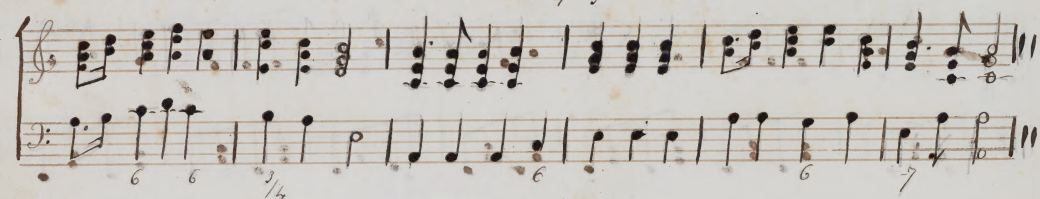
Faint handwritten musical score for 'Highland Laddie'. The score is written on four staves, continuing from the previous page. The notation is less distinct than the first piece, but it appears to be in the same key and time signature.

*Lively*

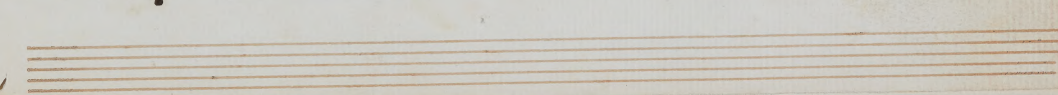
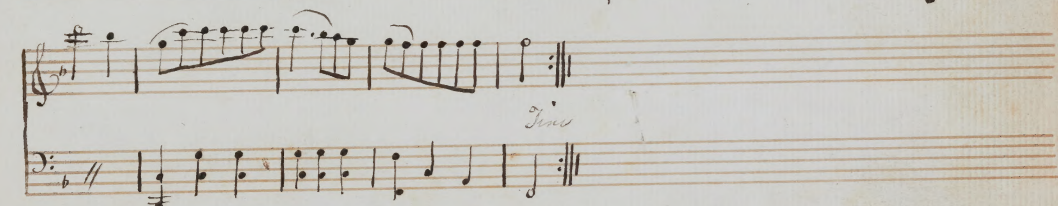
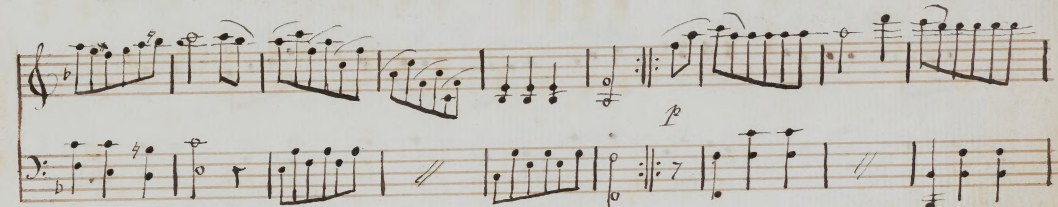
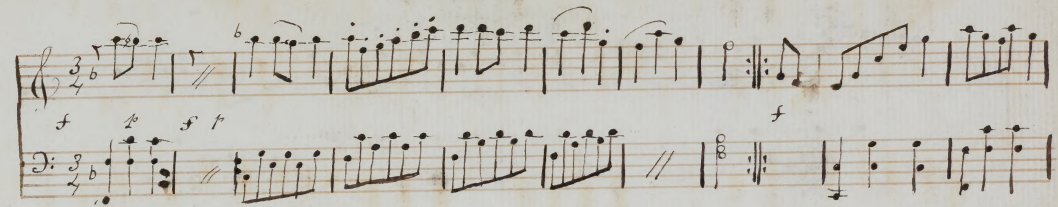
*to Gaily the Troubadour,*

Handwritten musical score for 'Lively to Gaily the Troubadour'. The score is written on eight staves, arranged in four systems of two staves each. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by a lively tempo, with many eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign.

Merdin. 7 6 & 7

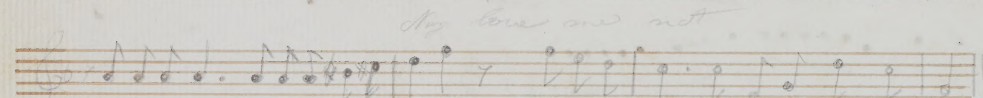
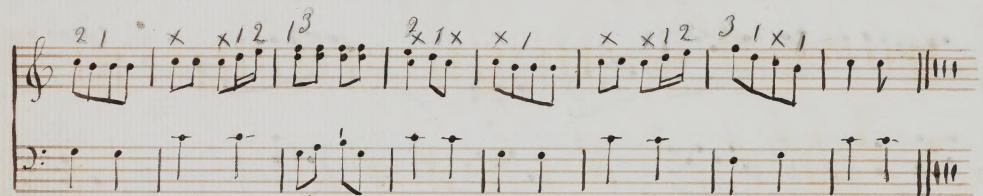
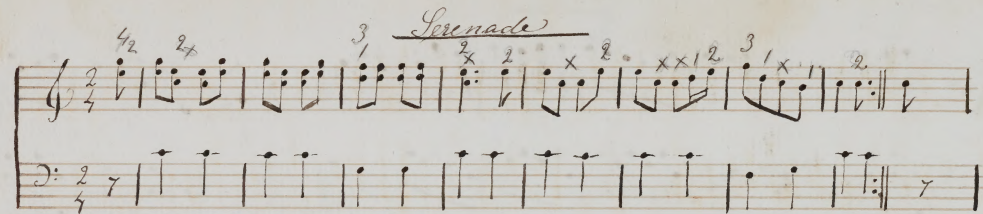


Waltz.

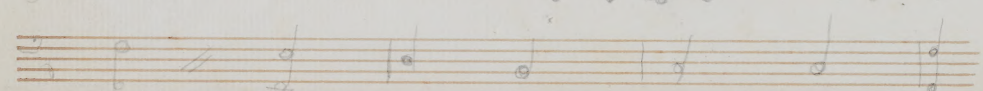
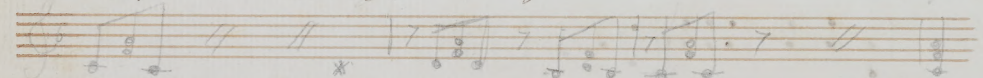


... once was bright. — Who shall school by

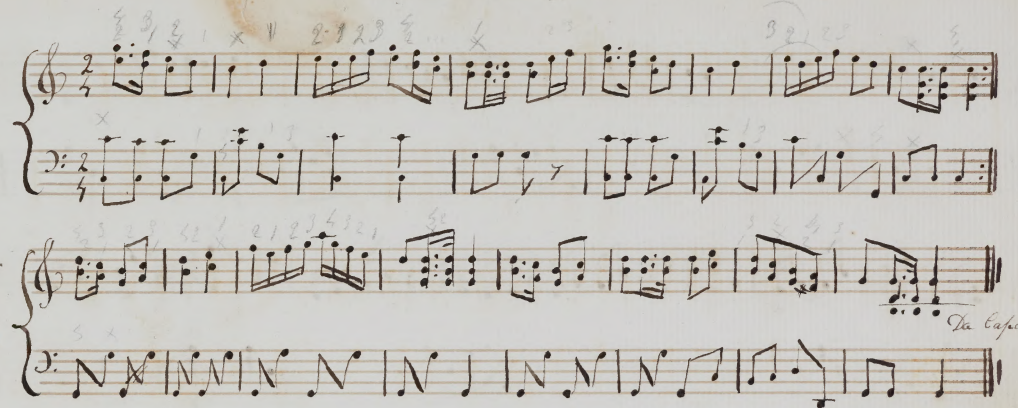
Merdin. 7 6 8 7



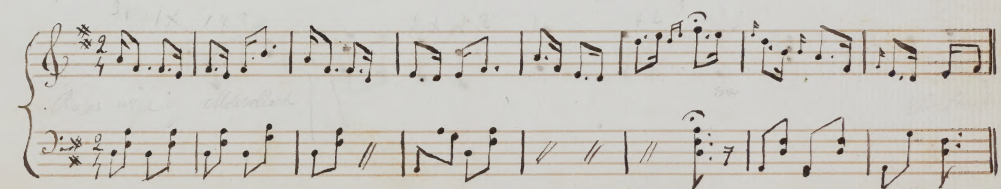
*But one farewell, then the pang is over. Say love, and not but let me worship thee?*



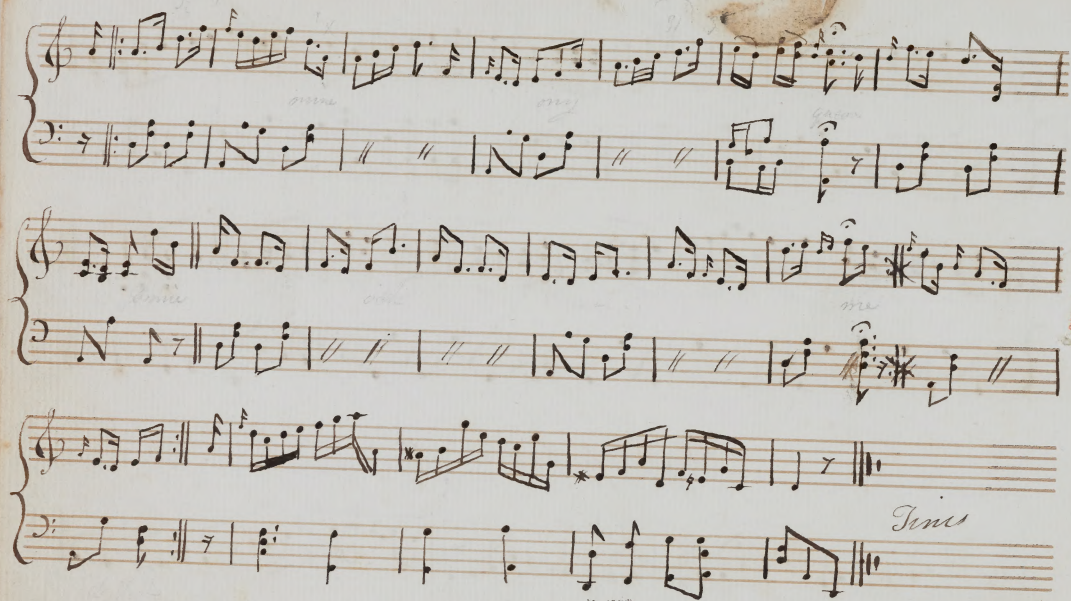
March in Blue Guard



King's Wife of Chelivallack



*... once was bright. — Who shall school by*



Teach Oh Teach me to forget

Friends depart and memory takes them  
To her caverns pure and deep;  
And a forced smile only wakes them  
From the shadows where they sleep:  
Who shall school the heart's affection  
Who shall banish its regret?  
If you blame my deep dejection,  
Teach Oh! teach me to forget:

Bear me not to festive bowers  
I was with them I sat there last  
Weave me not spring's early flowers,  
They'll remind me of the past.  
Music seems like mournful wailing  
In the halls where we have met;  
Mirth's gay call is unavailing  
Teach Oh! teach me to forget:

One who hopelessly remembers  
Cannot bear a dawning light  
He would rather watch the embers  
Of a love that once was bright. — Who shall school or

